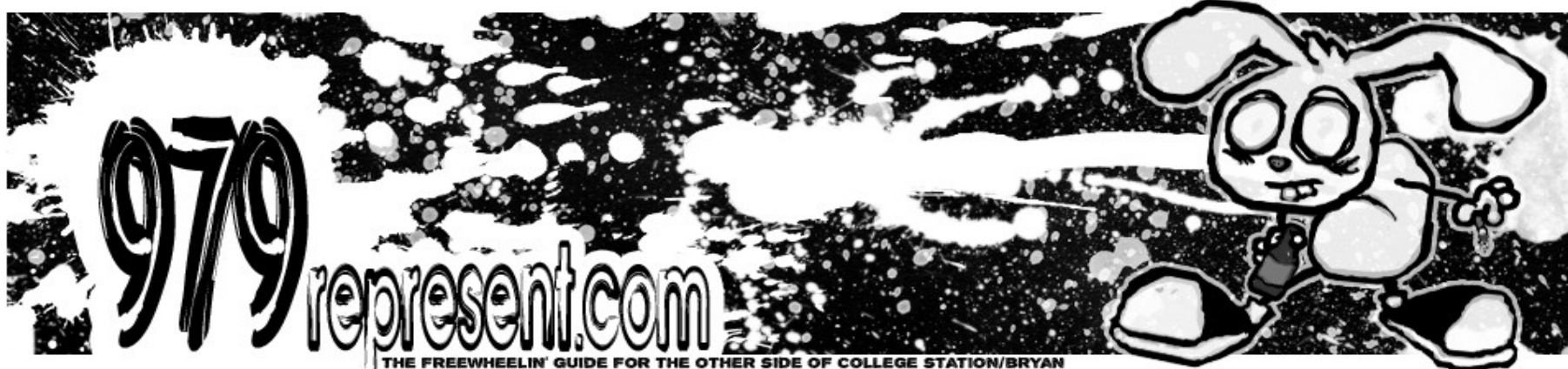


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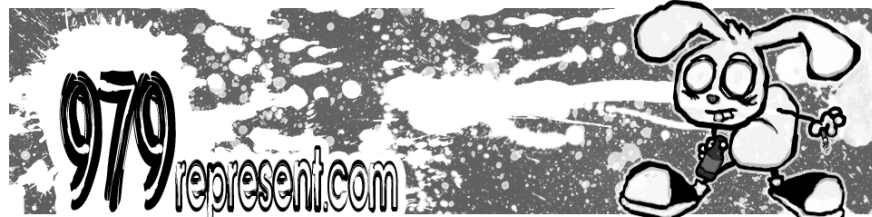


THE FREEWHEELIN' GUIDE FOR THE OTHER SIDE OF COLLEGE STATION/BRYAN



# Summer Beer issue

Also inside: LOUDFEST 4 recap—8-Bit Burgers Checks Out  
Stover Bros.—Brazos County Metal News—Concert Calendar—A  
Veritable Cornucopia of Book/Movie/CD Reviews



**979Represent** is a local magazine  
for the discerning dirtbag.

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## Why LOUDFEST Is So Awesome

Every year after LOUDFEST I am reminded why so many bands love to come and rock out in downtown Bryan for all of youse. It is because so many of you show up and go absolutely apeshit over these incredible young bands. Bands that play LOUDFEST can't wait to come back over here because they have heard for many years how useless it is to book shows in College Station. They had no idea about downtown Bryan. Rola at Revolution Café & Bar and Eric at The Stafford have filled a rather large void. Downtown Bryan picks up that slack. So many of the older people who came out to their first LOUDFEST last month had no idea that any live local music goes on around here, let alone ANYTHING at all in downtown Bryan. They assumed it was Northgate or nothing. So many bands have heard the horror stories from other bands about getting fucked over on money, parking and promotion by the few Northgate clubs that still book bands that they see Aggeland as a market to avoid. LOUDFEST is helping to change that attitude.

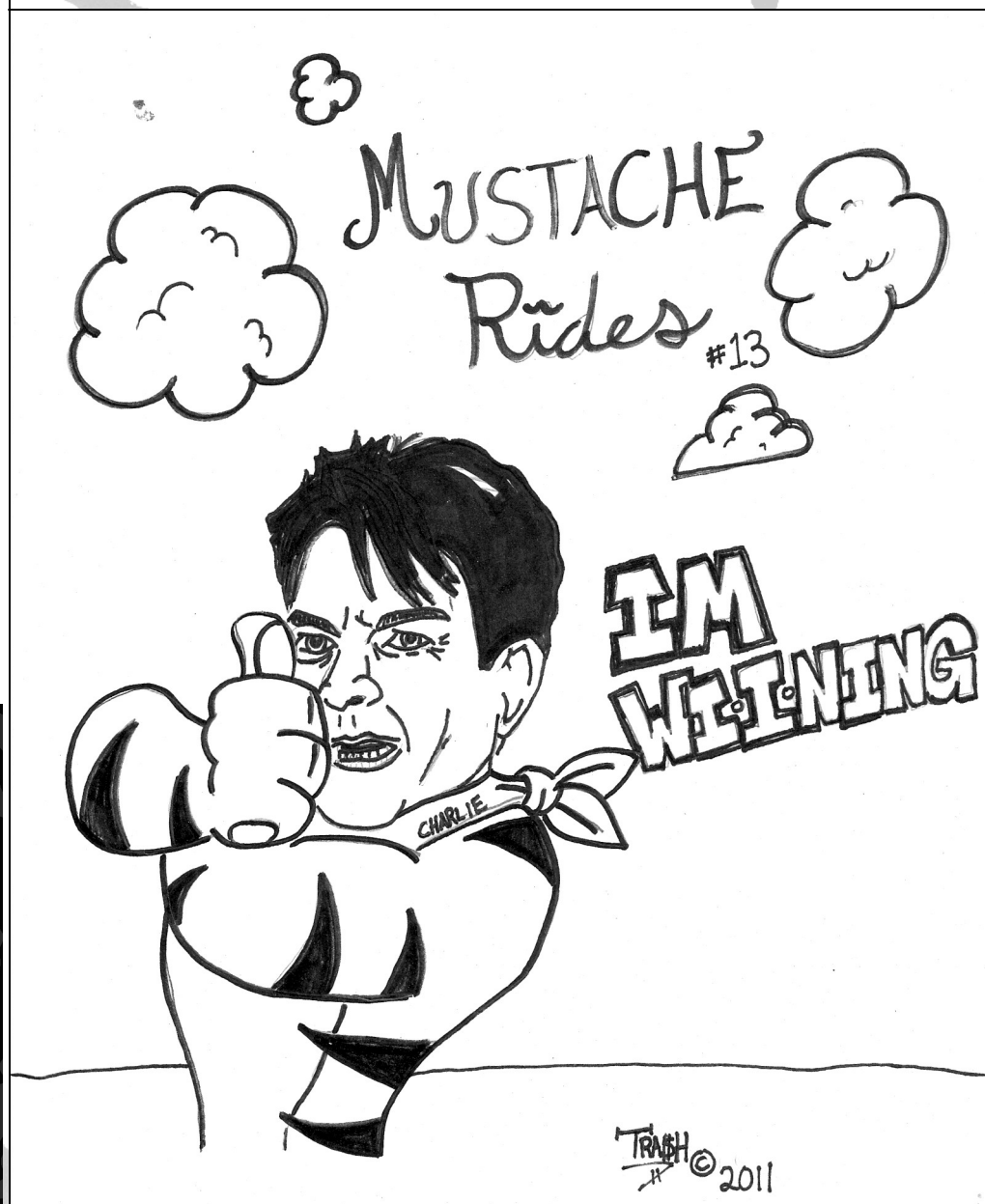


LOUDFEST is booked every year out of a sense of brotherhood. We book bands we like and want to see. We take care of our bands. Every out of town band gets a tank of gas (more if they are from out of state) to get them onto the next gig. We feed them (special thanks to Fuzzy's Taco Shop in College Station!), we give them free beer (again, thanks to our other sponsors Arsenal Tattoo, To the Point Piercing and Rock 103.9) and show them a really good time. In most music scenes bands compete with each other for prime bookings and audiences. We are like that communist utopia that bands dream about, where people help one another out and support each other. These bands go away from LOUDFEST and then tell their friend bands about, and then their friends, etc. That is why LOUDFEST has continued to steadily grow since its humble origins in 2008 of creating the "Anti-Northgate Music Festival" at Zapatos for 100 people or so, to the 1000+ attendee event it has become.

There's no way any of this could exist without those of you who come to LOUDFEST each year, come out to the shows 979Represent and Sinkhole Texas book throughout the year, those of you who patronize the folks that sponsor these events and advertise in this newspaper. Thank you for helping to make LOUDFEST a continued success! - KELLY MINNIS

## mustache rides

with james gray





## 8 Bit Burgers: *Stover Bros. Cafe*

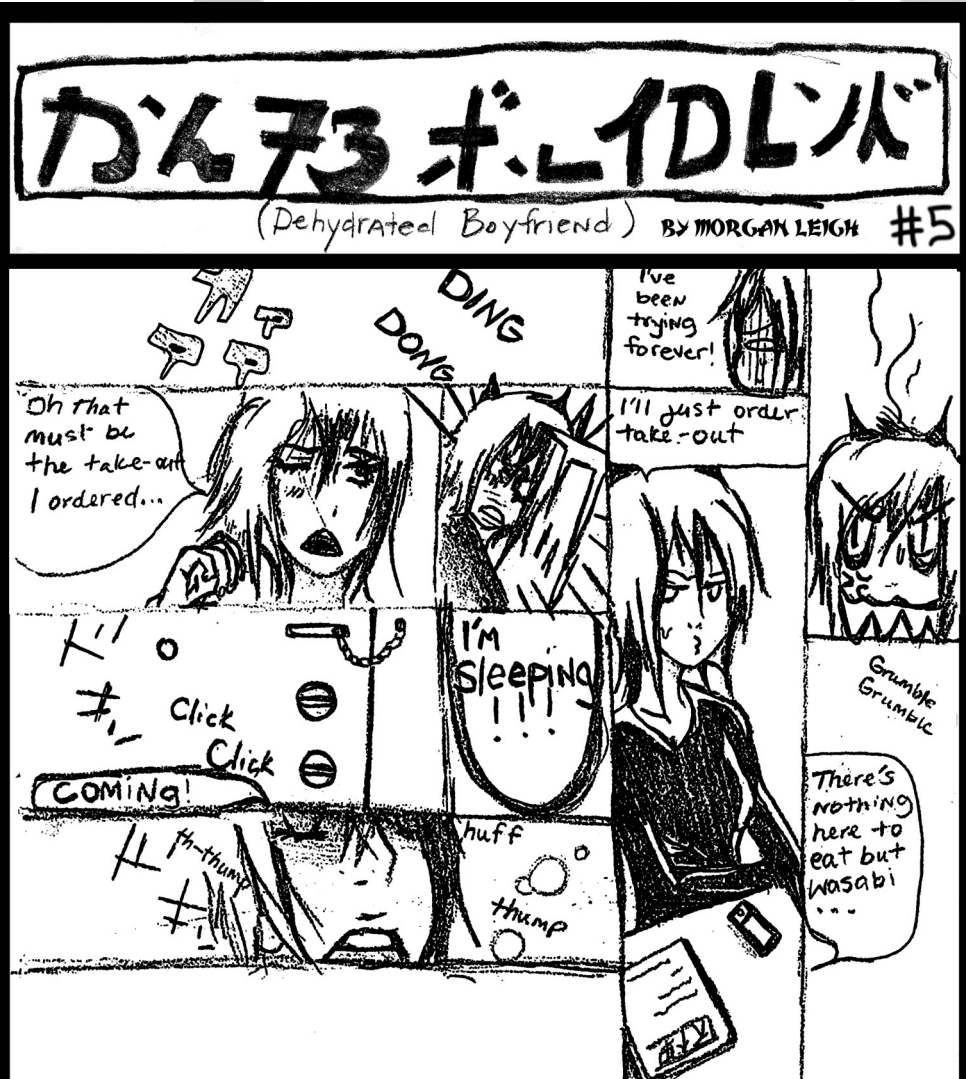
The closing of Stover Boys was a sad sad time for all of us here at the 979Represent. It was our favorite hamburger joint in town. But if you didn't know already, Charlie Stover quickly pulled it back together and set up shop in The Village Foods grocery store across from Bryan High School under the name Stover Brothers. We finally got around to stopping by a few weeks ago to check out the new digs and I got a chance to try a new burger that the original Stover Boys didn't offer.



First off, they've switched up the bun situation. The burgers now come on a sweet jalapeno cheese bun which is totally awesome. The meat is a bit thicker and due to the demand of people not wanting it his way but their way, he's got tomatoes and lettuce thrown into the mix. The burger I got was a big kobe beef patty, tomato, pimento cheese and a fried egg, topped with the classically delicious Stovers Sauce. It was the shit. The absolute shit. That's as much description as you are gonna get or need. Apparently this is an off-the-menu burger and when I asked Charlie what it was called he said "Call it the Atarimatt. Ask for it by name."

So there you have it. Get your ass over Stover Brothers and pick yourself up an Atarimatt burger! It will not dissappoint.

Bit Rate 9.5/10—ATARIMATT



## Lydon's *Rotten* More Than a Music Book

Not a new book, *Rotten: No Irish, No Dogs, No Blacks* was published in 1994. It has been 17 years since it was published, which was 17 years after the summer of 1977 when punk broke in England. First, let me begin with the warning that my view of Mr. Lydon is probably biased (as I developed a huge crush on John Lydon when I first read this book a few years back). He is an asshole, but he is a forthright asshole—the kind you can love. As Chrissie Hyde says in the book: "John's a bastard, but there's still something sweet and tender about him."

*Rotten* is touted on the title page as an authoritative autobiography, but the back cover claims it is an oral history of punk. Lydon is listed as author with co-writers Keith and Kent Zimmerman. Additionally, Lydon's "autobiography" is interspersed with excerpts and chapters from contributors, including band members, friends, family, musicians, and music business people. Of the contributors, Lydon says, "This book is as much their point of view as it is mine." Although a major character in this story, Malcolm McLaren is only allowed to speak for himself in the chapter that presents affidavits from the John Lydon vs. Glitterbest case. Lydon explains that the Sex Pistols were just teenagers, and being so, were not well positioned to protect their financial interests. And McLaren, their manager, did not protect them either. Lydon's take on McLaren's understanding of punk can be boiled down to one sentence: "MALCOLM JUST DIDN'T GET IT."

Lydon describes his upbringing in the Irish working class district of Finsbury Park. He describes a poor but close and supportive family. He locates the beginning of his evolution to Johnny Rotten in his development of meningitis at age eight. As he explains, meningitis is a disease of the poor—often the result of drinking rat urine tainted water. In the hospital for a year, Lydon returned home with no memory—of his family or his home. His eyesight was damaged, and this is where that wide eyed "Lydon stare" for which he is known came. He had to relearn everything he had learned in school. To this point, his childhood had been hard but relatively normal. In returning to school, he was outcast, called a dummy.

Throughout the book, there is quite of bit of commentary in which Lydon and his contributors maintain that punk was not influenced by situationist philosophy. Although Greil Marcus is not specifically mentioned, this seems to be a reaction to his 1989 *Lipstick Traces*. Lydon states: "We didn't sit around and wax situationist philosophy...I always thought it was foolishness—art students just being art students...Plus, they were French, so fuck them...Mind games for the muddled classes." The alleged nihilism of punk was also refuted.

More than a music book, *Rotten* chronicles the social and musical environment leading up to the summer of 77. Having roots in the mod movement, punk was a reaction against the art school movement of the time and prog rock bands like the Yes. Although there were conflicts between punks and Teddy Boys, elements of mod, soul boy, and Teddy Boy fashion infiltrated punk style. The store SEX, ran by McLaren and Vivienne Westwood, featured Teddy Boy fashion alongside bondage wear. Punks frequented gay clubs and listened to reggae music. According to Lydon, punk broke down class distinctions and allowed classes to mix while creating a space for the dissatisfied and disenfranchised from all backgrounds. It was a space for the misfits to belong. He disputes the assertion by many that it was an asexual movement. Sex existed; however, sex, gender, and sexual orientation became less important—they were not an issue. Punk, as opposed to previous musical movements (e.g. Teddy Boy, mod, and rock and roll in general) that were male dominated, became a place where women could play a role in the music and the movement (e.g., X-Ray Specs, Slits, and Siouxsie and the Banshees).

For Lydon, punk was over when the Sex Pistols disbanded, and he does not believe that a music or social movement has followed to have taken its place or has moved forward from its place. He identifies hip hop as a movement coming from a place of the working class but remarks on its sexism and later commercialism. However, contributor and rock photographer Bob Gruen points to Fugazi and Bikini Kill as bands that continue to produce original music inspired by the punk ethos.

The first mentioning of the book's title occurs when Don Letts (a black London Rastafarian who DJed at the Roxie and filmed *The Punk Rock Movie*) is talking about why he and Lydon get along so well. Letts says: "In the development of England's history, there was a time when John's people—the Irish—and blacks and dogs were thrown together. There used to be signs in the hotels that said..." Letts and Lydon exclaim in unison: "No Irish, no blacks, no dogs."

Lydon repeatedly remarks on the value of individualism. He explains that when it comes to politics, he is not a revolutionary or a socialist—but an individual. He complains that all political groups strive to suppress individuality—whether left or right: "They need voting block numbers." He asserts that mass movements whether women's or gay become oppressive as they become organized and that a new norm comes in place that the group members need to follow, or be victimized and ostracized. "It's replacing the old system with a different clothing...It destroys personality and individuality." On individuality, he adds: "Maybe a roomful of people having very different ideas is chaotic, but it's wonderfully chaotic, highly entertaining and very educational. That's how you learn things—not by everyone having the same doctrine." - MARY MANNING





# LOUDFEST REVUE

I talked to a lot of different people at this year's LOUD-FEST, held last month in downtown Bryan. Lots of new people who had no idea that Bryan hosted new rock bands. Each person had a different band to rave about, each person had their favorite, their surprise band, the band they thought was a breakout band. So why not share some photos and raves with you from our staff? Why certainly, yuk yuk yuk.

Starting with me. Again, surprised that four years running our crew can pull this thing off without any major drama, no douchebags, just superfun. Though the rain Friday night was definitely NOT in the cards, but I'm not gonna bitch about that too much because we needed that rain, right? Yuppers. But Friday night for me was the big night. I got stuck at Revolution the whole night so I was way bummed to miss out on Austin stoner metal band **The Roller** but I did see three bands in particular that night who creamed my undies good. Starting with festival openers **Wasp And Pear**, two guys, a laptop, a guitar and a floor full of guitar pedals, who made machine music that was somehow joyful while at the same time shrill and loud. WNP laptop dude Donald Mayne introduced a song as "here's our Hawkwind song" but I was certainly feeling more on the Ash Ra Tempel and Harmonia vibe than anything else. And y'all know how much I love my electro krautrock. Houston prog punk prodigies **The Dead Revolt** flipped me WAY out. The band seemed like they had the foot on the gas the whole time, with tons of stop time chaotic song arrangements and a drummer that seemed to play 32nd notes THE ENTIRE SET without ever letting up. Made me wanna throw my drumsticks away. You should drop by their Bandcamp page and pick up their album. And then **The Well**. It's no secret I never really cared for Ian's previous band **Wine & Revolution**. They looked good, had a pleasant jangly sound but no songs. Well, The Well has no songs either, but Ian has traded out a hipster sound for a dirty psychedelic rock take on the stoner metal sound. Like Blue Cheer on acid, with a tad of the garage thing that Ian preserved from the old band. It was pretty rad.

As a player I have to say enveloping Revolution with Guerrilla Fog during **The Tron Sack's** set was definitely a highlight for me.—*KELLY MINNIS*

There was LOUDFEST, and **The Roller**. Enuff said.—*FOILFACE*

Friday - **Mike the Engineer** straddled the line between modern rock and punk with their set, highlighted by an unexpected rocking cover of the Beach Boys' staple "Sloop John B." The **Ex-Optimists** sounded tighter than ever although Kelly Minnis' vocals were lost in the mix at Revolution. **Dog Company** was a marvelous retro political punk band from Dallas that powered through their tunes with the right touch of anger, humor, and righteousness. I wish I'd bought their vinyl/CD combo at the show though. When I checked online I discovered they are on a German punk label, and I didn't want to shell out euros. I gave out during **the Roller's** thundering set at the Stafford.

Saturday - I enjoyed the daylight raw set at Revolution by **the Busy Kids**, an all-girl punk band side project of Something Fierce's Nikki Sevven. **Charger Fits** hit on all cylinders as usual at the Stafford; these lefties have some great tunes. **Jay Satellite** put on a great show at the Stafford, despite his guitar player's penchant for breaking strings, mixing new songs with old favorites. The trio **Transmography** won me over finally - last time was underwhelming - with their punchy electronica and drum tunes. **The Hangouts** leapt off with "Get Well" from their ADD Generation vinyl EP and gleefully walloped through several other tunes including a killer cover of the Go-Gos "We Got the Beat" and an encore cover of Joan Jett's "Bad Reputation." **The Hot Things** from Houston rocked a full house at Revolution as lead singer MansRuin snaked through the crowd periodically to torment the male attendees. Dallas' **Tow the Line** at the Stafford put on a solid indie rock show with three vocalists, and a funny aside near the end as they offered cassettes for sale: "I don't know what you're going to play them on though." What a great start to the summer.—*MIKE L. DOWNEY*



From Top Left clockwise, yo: **Wasp and Pear** makes electro bang heads; **The Roller** caves in chests; **Sea of Wolves** stirs up the crowd; **The Wrong Ones** fall off the stage; **Omotai** make massive metal; **The Hot Things** bring sexy rock back; **Charger Fits** assume the punk stance.  
All photos by David Lynch

# Summer Beers

imbibed and written about by Kevin Still

I don't know about you, but I'm drinking a lot of beer these days. And that's a good thing. Texas is hot, the rain is scarce, and my backporch (affectionately known as the Cuss-n-Spit Beer Garden) has some nice shade in the afternoon. So I drink the beers there. Lots of them. And in all this excess, I've taken a few notes about what's worth drinking again and what's worth drinking often. This list became exhaustive because there are very few beers I absolutely do not like (Rolling Rock, Heineken, Corona, Corona Light, Bud Light all come to mind), but I dutifully narrowed down my summer drinking list.

Wait! Before launching the list, I want to congratulate Conroe's Southern Star Brewing Company on the Pine Belt Pale Ale review in the May 2011 issue of *All About Beer Magazine*. American craft beer's Grand Poobah, Charlie Papazian, claimed "Pine Belt will be a star rising in Texas and beyond" - high praise from the man who literally wrote the book on homebrewing. It's a huge victory when a small town craft brewery, such as Southern Star, finds national recognition. So congrats to Southern Star. And congrats to you, the drinker, for all the times you bought the sixer of locally crafted beer instead of the corporate case. That's why we're here, to celebrate craft beer. So pop a top and take note. Here's a few other brews you'll want to pour inside you. Ladies and dirtbags, I give you the Top Ten Beers of Summer 2011.



**10. BUCKETHEAD IPA**—I do not know much about this beer, which is a helluva way to start my Top Ten Beer List, but I do know that Buckethead IPA, from Thirsty Planet Brewing Company in Austin, is a game-changer. This beer is freaking huge. Major citrus and copper hops explode at the front, a bushel of burnt toasty malts quicken on the edges, and the whole shebang rattles around the taste buds awhile like post-Loudfest tinnitus. Thirsty Planet does not yet bottle their beer or distribute outside the city, but I've found Buckethead IPA in several Austin beer-lover hot-spots. Buckethead IPA is a lusty, voluptuously full-bodied 16-month calendar kinda ale. I need a glass of cold water just thinking about it.

**9. SOMERSAULT (5.2% ABV / 28 IBUs)** - In the craft beer community, it's nearly as hip to dismiss New Belgium Brewing Company as it is to dismiss Heineken, green bottles, and chilled mugs. But I've never been that hip, especially by craft beer standards. So I'll openly confess here - loud and proud - my love for New Belgium Brewing Company: I relish Fat Tire and 1554 on tap; the maltiness of Ranger IPA is seductive; I mark my calendar for the release of NB's 2 Below Winter Seasonal; and their La Folie Sour Brown Ale is one of my Top Five favorite big-beers of all time. While I'm grieving the loss of NB's Loft Beer (a hoppy seasonal from past summers), as well as Springboard (a fruity herbal spring ale), I'm excited about this new Somersault Ale. Like most NB brews, Somersault is subtle, kind to the palette, and not too demanding. It's the perfect dinner party beer for when you want to focus your attention on the food, the conversation, and being the funniest guy in the room. Twists of citrus and apricot both rush forward and wash the finish, leaving an oral sensation of freshly-chewed fruit gum rather than grainy, hopped out beer. You'll make friends if you serve Somersault at your next shin-dig, which is exactly what New Belgium does best: they brew all inclusive, non-offensive, diplomatically mild beers for each and every occasion. God bless 'em. They're the Anheuser-Busch of craft beers, and, dammit, if I don't crave a Budweiser sometimes.



**8. BIG SWELL IPA (6.8% ABV / 50+ IBUs)** - Don't tell anybody, but Big Swell IPA is the official beer of this article. Sipping one now. Took down a couple during the research process last night. Dear Christ! I love writing beer articles because it *requires* me to consume beer. Yesterday I picked up two expensive sixers, telling the wife, "Honey, I've got a deadline!" (Beer does not aid in meeting deadlines, but it helps relieve the worry about missing them.) Big Swell IPA comes to us from Maui Brewing Company in Lahaina, Hawaii, which BCS has only recently received in distribution. Big Swell is a huge IPA. Big citrus hop flavors are slightly quelled by harsh toasted biscuit notes that bleed into a lingering hop presence. This beer sticks with you, buoyed and bobbing on the taste buds like the ocean's crest after leaving the boat. Along with Big Swell, Maui Brewing's Coconut Porter is also available in BCS. As a porter, Maui's Coconut Porter is top-notch, a 5-Star cocoa and coffee infused brew - BUT the selling point here is the coconut, which I found rather non-existent. Somebody tell me I'm wrong. You'll pay a pretty penny for

Hawaii imported Big Swell IPA, no matter where you go, but after a few sips you'll know where your money went. Also, the can is pretty.

**7. SIERRA NEVADA SUMMERFEST CRISP SUMMER LAGER (5.0% ABV / 28 IBUs)** - I cannot count the number of hopheads I've met who claim cutting their hop-headed teeth on Sierra Nevada Pale Ale. It's a staple of American craft beer. A cornerstone of Western hop literature. The Chuck Berry of rockin' hoppage. The Essential Rabbit of evolutionary pale ale science. And once Sierra Nevada earned their well-deserved hop throne, they hit shelves with Torpedo Extra Pale Ale (7.2% ABV / 65 IBUs), one of the new bar setters for IPAs in my estimation, and Hop-timum Imperial IPA (10.4% ABV / 100 IBUs), which I paid \$18 for a 24 ounce bomber and never regretted a single penny spent. According to my experience, breweries that take hops to the next level generally do not excel at lighter beer styles (Ska Brewing, Bell's Brewing, Boulder Brewing, Flying Dog Brewing), but Sierra Nevada has always been an anomaly. For instance, this Sierra Nevada Summerfest Crisp Summer Lager, which is definitely not for everyone, is an enormously flavorful lager. Piercing the palette with superbly sharp grass and hay blades, Summerfest starts green and lingers bright, crisp, dry, and eventually toasty sweet. A bit too demanding for refreshment, Sierra Nevada's Summerfest Lager proves that even light beers can hit heavy, raise the bar, and challenge our beer literacy. I, for one, am drastically intrigued.



**6. RAHR AND SONS BLONDE (4.8% ABV / 22 IBUs)** - After much prayer and petition, BCS finally won distribution of Forth Worth based Rahr and Sons Brewing Co. Thankfully, Rahr and Sons' Ugly Pug Black Lager (smokier than Shiner Black and more flavorful than NB 1554), Texas Amber Red (subtle, hoppy, and quite fine with a blue cheese burger), and Blonde can be found by the pint or the bottle at the Village Café, Good Times Charlie's, and O'Bannon's Tap House, as well as in most area beer selling joints. Likewise, a Rahr and Sons Blonde may be found regularly at the Cuss-n-Spit Beer Garden. Blondes have become a personal favorite, a style I've discovered since moving to our German-influenced beer region. My only complaint with blonde ales (Shiner Blonde, Southern Star Bombshell Blonde, Real Ale Fireman's #4) is that they can often be a bit dry. This is why I love the Rahr and Sons Blonde: it ain't so Extra-Brute champagne-like, but it still features the lager quenchabilities and Kolsch-grassy crispness of stellar Blonde ales. Buy this beer and buy it in bulk. And, while we're at it, let's all just plan a big arse brewery trip to DFW! I'm buzzing.

**5. SHINER RUBY RED (4.2% ABV / 13 IBUs)** - Any opportunity to advertise the lesser-known Shiner beers is a personal blessing. Watching purchased cases of Shiner Bock bounce through the parking lot hurts my heart nearly as much as seeing a Shiner Hefeweizen consumed straight from the bottle. Shiner is a good brewery with a fine line-up, I just do not love their flagship Bock. There. I just instantly lost readers. For those of you sticking around, let's share a Shiner Black, Shiner Blonde, Shiner Blonde Light, Shiner Dortmund Spring Ale, Shiner Hefeweizen (swirled and served in a glass), and let us petition Shiner to bring back that glorious 101 Czech Style Pilsner cause, brother, this 102 Double Wheat ain't cutting it. The 102 is a fine beer for experimental purposes (they say the 102 is a "hybrid" between wheat beer and wheat wine), but I often broke my monthly beer budget on Shiner 101 past the point of apology. Luckily, for me, Shiner recently released their Shiner Ruby Red shandy style summer seasonal. It's lovely! And my non-beer drinking wife requests it by the sixer! Infused with copious amounts of sweet Texas grown Ruby Red grapefruits, and a perfect palette cleansing pinch of ginger, Shiner's Ruby Red is the denotative definition of refreshing. This beer makes me wanna dig ditches and ignore the skeeters. Mow the lawn and skip the lemonade. Declare a substitution for mimosas and spend the morning watching Hoda and Kathie Lee get tanked on the *Today Show*. Look, mom, I'm sauced before noon! Gravy!



**4. BELLows TEXAS AMBER**—Ladies and quasi-gentlemen, Bryan-College Station has a craft-brewery! This is great news. As the beer community in the BCS area expands through the efforts of local restaurants and beer sellers, home-brewing associations, and fellow Texas craft breweries, our town has needed a brewery to call our

own. Dean Brundage "Founder/Unscrambler of Eggs" of New Republic Brewing has given us that brewery. I've tasted New Republic's Bellows Texas Amber only once, and that once was *not* enough. Exquisitely hopped, curiously malted, and social circle appropriate, I left the Village Café wanting more. For now, New Republic's Bellows Texas Amber is available per pint at Murphy's Law, Good Time Charlie's, Revolution, and Village Café (all located in downtown Bryan). Kegs of Bellows Texas Amber are available at the Bait Barn and Fisheries (on HWY 21) and Whisky Charlie's. Speaking for the entire 979 Represent staff, we're glad you guys are here and brewing.



**3. BIG SKY IPA (6.2% ABV / 65 IBUs)** - Another great brewery that recently worked it's way into BCS distribution, Big Sky Brewing Company, from Missoula, Montana, boasts Moose Drool Brown Ale as their flagship. The Moose Drool gets rave reviews, in print and by pub tenders, but the glory is wasted on me. Moose Drool Brown Ale, in my opinion, is a wee bland. Hyperbolizing Moose Drool is like passionately exaggerating oxygen. This is not the case with Big Sky IPA. I don't think you can talk this beer up enough. (But for some reason they stuck a gigantic Moose on the bland brown ale and some skinny ass jackalope mothertrucker on the larger-than-life IPA, an exercise in animalistic irony.) Big Sky IPA trumps in one primary respect: it's simultaneously super huge in flavor while still remaining super refreshing. You wouldn't normally think to grab an IPA after walking a black dog on black asphalt in a drought-ridden Texas July, but you would if Big Sky IPA were in your fridge. Grapefruity hops, perfect malt balance, suddenly sliced flavor finish - it's fine. And if hops are not your thing, get on down to Good Time Charley's or O'Bannon's for a bottle of Troutslayer Ale, a filtered wheat ale that will keep you sipping past your aforementioned limit. And when someone calls you on your imbibing you can tell 'em, "Hey, this beer's from Montana!" They'll be impressed at your confidence with foreign ales.

**2. TWILIGHT SUMMER ALE (6.2% ABV / 65 IBUs)** - I've served loads of beer at the Cuss-n-Spit Beer Garden in the past few months, and, no matter what beer I'm serving, the Deschutes' Twilight Summer Ale is always the first to go. Everyone loves the stuff. Like Velveeta based Rotel dip if you don't tell anyone about the Velveeta, it's a crowd pleaser. I won't say much else about Deschutes Brewery or Twilight Summer Ale here because we're planning a Deschutes write-up soon. For now, just know that Twilight is a constant at the Cuss-n-Spit Beer Garden and Twilight is only here for the summer. Get it while you can. And bring a sixer to the Cuss-n-Spit. Please.



**1. LOST GOLD IPA (6.6% ABV / 55 IBUs)** - I'm about to win you with my humility or lose you with my pretentiousness. Since moving to the Glorious Republic, I've claimed Real Ale's Fireman's #4 my favorite Texas born beer. There's a good chance I've said as much in a previous Still Drinkin' review. Then Real Ale releases this Alamo Golden Ale, which you've seen in HEB whether you realized it or not. So I bought some Alamo for a Still Drinkin' article, poured it in a glass, sipped it, and then wrote a page of notes about how this is one of the worst beers I've ever tasted, claiming it's too fruity over here and too thick over there. I might have even suggested, "This beer would be great if I was eating pancakes and ran outta Aunt Jemima." Then I went online to research the Alamo Golden Ale and learned that Alamo Golden Ale is actually Fireman's #4 with a different label. I'm not sure how this is legal, but it obviously is, unless it's an Internet hoax, like that one about Bill Gates giving away money or Bin Laden's death. And, sure, I could just call Real Ale and ask them personally, but the humility is too delicious. Besides if Jesus really wants to cancel earth before November, I better get used to the flavor of humility. While we're talking humility, I can also tell you that sipping Real Ale's Lost Gold IPA also humbles me, but in a different way. Sipping Lost Gold IPA makes me feel privileged and undeserving, like the President's daughter at a sorority rush party. I don't want to say too much because I might get emotional. Just hear me on this: Lost Gold IPA is beautiful. In a bottle. In a glass. Over your bare chest. Don't ask me how I know. Just try it. Selah.

979 Represent 5





## Brazos County Metal News

Back on April 30th, this 979Represent Dirtbag Reporter got to attend the Hawgs Of Texas (HOT) Motorcycle Rally at Lake Somerville. This yearly event was headlined by the band **Texas Hippie Coalition** and 979Represent got full access to behind the scenes of the rally and all the bands that played that night. At the Hawgs Of Texas Bike Rally, which boasted crowds over 6,000 motorcycles at times from all over the US and Mexico, gathered at Welch Park for some serious ADULT fun and Live Rock/Metal Music.

When I say "Adult", I really mean it Folks. Seeing stripper poles and flashes of tits for beads is common in the late afternoons while cruising the whole campsite. With so much partying going on with so many people, Safety is #1. The event is run by a TOP Notch Team of professional volunteers of over 60 people. Example—I witnessed a minor medical emergency and heard the call go out over the staff radios. Under 45 second response time from the EMS staff onsite Folks! I give BIG KUDO's to the Staff of HoT! Seeing the Millions of dollars worth of Motorcycles and campers at HoT is a treat in itself, but the real sweet deal is the Live music that takes place. HoT hosts two separate stages for the Live Music that ranges from Blues/Jazz to Hard Rock/Southern Metal. The Main Event, the Red Dirt Southern Metal band, Texas Hippie Coalition, rolled into Welch Park in true THC style arriving at exactly 4:20 Saturday afternoon. I got to meet the band five minutes before they performed so I didn't go into a full blown interview like I intended but did 979 "Represent" with the band \m/.



Texas Hippie Coalition on stage at Hawgs of Texas.

Folks, go check out the pics at Facebook/HawgsofTexas Bike Rally and also check out the 2012 site if your interested in joining in the fun at <http://www.hawgsoftexas.com/>

Local Metal Heavyweights **Bonnie Blue** (facebook.com/bonniebluetx) performed May 7th with new band member Patrick Marlow (formally of the band **Set Aflame**) as guitarist replacing longtime member Eric Carpenter who stepped down after five years to pursue other opportunities. Let's give a Metalhorns in the air for Eric and remember to add him to our Metal Music Hall of Fame for the Brazos County! He clearly bought some serious guitar shreddin' to the scene. On this same night BonnieBlue also announced that they signed with Culture Shock Records and said that more exciting info is on the way! So Stay tuned Folks.

On June 11, **F13 Productions** (facebook.com/f13music) is hosting a **Brazos Valley Metal and Hardcore Festival** (featuring **THE FAMINE**) at The Stafford Main. Other bands on this card include **A Theory On Conquest**, **The Compliance Process**, **White Arms of Athena**, **Behold The Great Throne**, **Sea of Wolves**, **Wake The Colossus**, **Halt The Morning**, **Painfilled Silent**, and **A Bid Farewell**. And then on June 19 F13 is hosting **The Solid State Tour** with **Becoming The Archetype** returning to The Stafford Main and other bands such as **If Tomorrow Burns**, **A Bid Farewell**, **Through Arteries**, **Behold the Great Throne**, **To Speak of Wolves** and **Inhale Exhale**.

\m/ Stop by my Facebook page and check out the latest video's & pix from the 979 Metal music scene.I am ~FoilFace the Metalhead-Covering the scene like No other...[www.facebook.com/FoilFace-the-Metalhead](http://www.facebook.com/FoilFace-the-Metalhead)



## Scream 4 Suprisingly Good

So, on a whim I went out to the movies and sat down to what I expected to be the worst movie I had seen in a long time and came out laughing my ass off and, shamed to say it, thoroughly impressed with *Scream 4*. I grew up watching *Scream* and so I decided to see it out of nostalgia, and by the end, I have to say it is now my favorite Wes Craven movie to date. It has the dark humor and sarcasm of Freddy Kruger and a twist at the end that I honestly didn't see coming.

Any movie that can make fun of itself as much as this one did is going to keep you laughing, but this movie pushes the punch-lines just far enough to keep it from becoming more like a *Scary Movie* then a *Scream* movie. The movie opens

with a movie, inside a movie, inside a movie, all replaying the original opening sequence of *Scream*, each with a little twist and some interesting cameos. If the opening sequence alone doesn't have you rolling, then you need to get your head checked!

It keeps with the *Scream* tradition of creative kills. My favorite came through the mail-slot, plus there are enough one liners to have anyone with a sense of humor and a brain laughing. My favorite was the chick from *Heroes* saying she has super powers and an interesting comment about competing on *Iron Chef* with Jeffery Dahmer.

All in all, this movie delivers and is bringing neo-classic slasher films to a new generation, and brings mass murder to the internet generation in a whole new way. A definite must see in my opinion! - *BRI EDWARDS*



## Hell's Conspiracy Too Young To Drink, Not Too Young to RAWK!

In the Brazos County Metal music scene over the last two years there has been a band of teenaged boys who have proven themselves with damn good old school metal sounds. When I say Metal I'm not talking about the new hardcore/growling style of metal that a lot of young teenaged bands are doing nowadays, but that Megadeth/Metallica type of sound that still captures the heart of millions of Metalheads in the 25 to 50 yr old age brackets. Hell's Conspiracy (facebook.com/Hells-Conspiracy) is that band. They have become Veterans of the Brazos County scene at 16 and 17 years of age.



Meet the band:

**Guy Holmes**—age 16; Drummer, The Kick Starter, only spent one yr in High School band; fav cartoon is *Futurama*

**Kevin Fahlman**—age 17; Lead Vox, Guitarist, songwriter, got first guitar for Christmas in 7th grade; a Badass Barefooted Wrestler

**Charles Mark Hopkins Jr.**—age 17; Bassist, backup Vox, played Viola for five years; loves football and shootin' shit

**Thomas Sweitzer**—age 17; Guitarist, only played guitar three months before joining the band, played bass in Orchestra; has gunsmithin' skills and watches *The Family Guy*

In late '08 Kevin, Guy, and Charles got together because they each had musical instruments and wanted to play Metal music in a band. But it wasn't until the next year in the 8th grade that Hell's Conspiracy come together and officially become a band when Thomas joined in with his guitar. They practiced as much as possible in Guy's home, learning cover songs and inspired heavily by Megadeth/Metallica/Iron Maiden to fill a 45 minute slot before actually playing their first gig onstage. This band cut their way into the Brazos County Metal Music Scene through Clint Settles from the band Illysium, who got Hell's Conspiracy a few opening gigs at The Beer Joint out on Highway 30 for the Biker crowd. The response was great for the band and word got out about their sound, so I went to watch these teenaged Thrashers do their stuff and became instantly a Fan of Hell's Conspiracy.

The band has played many shows since and have never cancelled a show to date even though some sets have really pushed their schools' and parents' limits on staying out late. After their latest show at The Stafford Main on May 19 I got a ask the band a few questions in 979Dirtbag style ,check this out:

**FOILFACE:** *Ever since Hell's Conspiracy hit the Metal Music scene two years ago y'all have been steady and reliable and have outlasted other local Metal bands. What is y'all's secret?*

**Charles:** Ain't no secret ,we just play Metal music that a larger Metal crowd accepts and do it giving 100% of hard work. We haven't let any of the "Stage Shadows" go to our heads and inflate our egos like other teen local metal bands have done. We don't mind opening a show or even closing when our schedules allow it. When a band gets too cocky is when they usually fail pretty quick in the local scene. That's what I noticed.

**Kevin:** Hard work and dedication to play music, we all have a passion to play music and perform.

**Guy:** We are the only ones doing this Old School Metal and we keep it real, where as, all these other young bands go for that hardcore metal. We play the type of Metal that alot of people really like.

*After y'all graduate from high school what's y'all's plans for each of y'all's future? Going to college?*

**Charles:** I'm already enrolled in Blinn getting my shit classes out of the way. I plan on majoring in Business Management and minoring in Music during college. That way I can manage the band if needed, and later in the future, me and Thomas want to open our own Guitars & Guns Shop.

**Thomas:** I'm not sure yet. Still thinkin' about it.

**Guy:** I'm not sure on college yet, I want to stay in music for sure and to see where it goes

**Kevin:** I'm like Guy on this, something to do with music in my future for sure and I hope girls! I'm single.

*When can we expect a first recording/demo track from Hell's Conspiracy?*

**Kevin:** When we get some money and time.

**Guy:** Time and money. We are a poor band with no money.

**Charles:** Yes, we are poor. Most of the band's funding to date has been Guy's money. We really haven't made any money in all the shows we have done, so studio time is out of the question right now. It takes money to record music .

Folks, Hell's Conspiracy is still young in age, but let me tell ya, they have already secured their spot in history as a TOP Heavy Metal band of the Brazos County Metal Music scene thru hard work. And did it with the maturity, drive and passion that you would see in more mature Metal bands. Hell's Conspiracy has proven that "setting Current standards" in Metal Music is not the key to longevity in our local tough ass Metal music arena, but being consistent with metal music that a wide age bracket/crowd likes is...

With the summer coming on, the band is booking shows to make some money for recording. Look for them on Facebook.—*FOILFACE*



# concert calendar

6/2—Robert Earl Keen @ Texas Hall of Fame, Bryan. 9pm

6/3—James Hyland & The Joint Chiefs @ Revolution Café & Bar, Bryan. 10pm

6/4—Brazos Valley Derby Girls Exhibition Bout @ VFW Post 4692, Bryan. 7pm

6/4—Signal Rising, The Hectic, Witness To The Fallen, Sea of Wolves, Protest The Protest, Dear Society @ The Stafford, Bryan. 8pm

6/4—Midnight River Choir, Sweetbriar @ Wolf Pen Creek Amphitheater, College Station. 6pm

6/9—Worth the Fight, Earthworm, Behold the Great Throne, Sea of Wolves, Old Men Die In New Suits @ The Stafford, Bryan. 9pm

6/9—We Were Wolves, The Ex-Optimists @ La Bodega, College Station. 10pm

6/10—Reckless Kelly @ Texas Hall of Fame, Bryan. 9pm

6/11—Brazos Valley Metal & Hardcore Festival: The Famine, A Theory On Conquest, The Compliance Process, White Arms of Athena, Behold the Great Throne, Sea of Wolves, Wake the Colossus, Halt the Morning, Painfilled Silent, A Bid Farewell @ The Stafford, Bryan. 5pm

6/11—Satisfaction, Rock-A-Fellas @ Wolf Pen Creek Amphitheater, College Station. 6pm

6/12—Scarlet O'Hara, From the Eyes of Servants, Wolves Among Men, Behold the Great Throne @ The Stafford, Bryan. 9pm

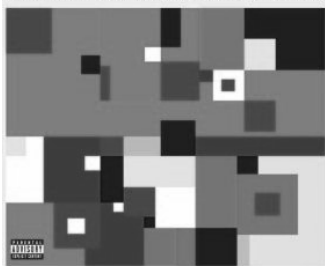
6/15—Inkblot, Transcend Before Azalea, The Tron Sack @ The Stafford, Bryan. 9pm

6/17—Lee Buckner & The River Bends, The Ex-Optimists, Jay Satellite, Mike The Engineer @ Revolution Café & Bar, Bryan. 10pm

6/24—Sybiline Prophecy, 9 Minuets, Killing Clover, Domain of Arnheim, Transcend Before Azalea, Smile Transylvania @ The Stafford, Bryan. 8pm

# Record Reviews

BEASTIEBOYS SHOTS SAUCE COMMITTEE PART TWO



## Beastie Boys Hot Sauce Committee Pt. 2

I must admit, I was really afraid when I first cued this, the Beasties' first album since 2004. I'm not sure why. It's not like the Beasties have ever made a *bad* album, but I was still afraid. These dudes are nearly 30 years into their career and, let's face it, they really have no peers left. Who else from the mid '80s is still making *good* hip-hop? Brothers are all either dead, in jail, on the small club circuit regurgitating their hits or on television pretending to be cops.

The Beasties are doing none of these things, though neither really are they au courant. *Hot Sauce Committee Part Two* sounds pretty much just like you'd expect a Beasties album to sound. For starters, it's just the band this time around. Money Mark, DJ's Hurricane and Mixmaster Mike are absent. But you'd never know it, from the Moog + live drums ensemble bounce of "Make Some Nice" the '70s porno funk of "Nonstop Disco Power-pack", to the headnodding bass heavy "Multilateral Nuclear Disarmament". MCA is the hero of the record, dropping deep bass guitar science, borrowing heavily from dub and PIL. All below ensemble rapping, which the Beasties own since they are pretty much the only crew still doing it old school.

Not to say the Beasties are doing it *all* by themselves. There's a few guest turns, most noticeably the dubby dancehall turn from Santigold on "Long Burn the Fire" which makes me really excited to hear what she's gonna turn out on her next album. Also, Nas guests on "Too Many Rappers" and on the first few listens I felt like Nas was really out of his element here. He's not really known for being fun and irreverent. His drops at least stay true to his style and he doesn't try to bend to the Beasties' style, but after a lot of listens I think it works pretty well.

There are some instrumentals, a few quick little incidental tracks and the obligatory punk rock freakout. *Hot Sauce Committee* plays out like pretty much any other Beastie Boys album, and I have to say that is *definitely* a good thing.—KELLY MINNIS



## Autonomadic Gift of the Sun

Autonomadic has filled *Gift of the Sun* with punk anthems that rage against the evils of the world with barely-restrained fury. From the Orwellian paranoia of "Freedom is Slavery" to the desperation of illegal aliens in the title cut, this power trio alternates lead vocals that range from a hoarse Dropkick Murphys bellow to a cutting Sex Pistols wail. Whether the despair of the Clash-like "Postcards" or the stirring heartbreak of "Blood and Guts," Autonomadic don't preach – they just lay out their tales of horror and desolation, wrapped in powerhouse driving punk music over an unrelenting 20 tunes like the profane "Deadbeat" and the brutally-honest "No Child Left Behind." Listen at your own risk.—MIKE L. DOWNEY



## Zombi Escape Velocity

Pittsburgh duo Zombi is one of my favorite bands to emerge in the last ten years. The band consists of two multi-instrumentalists who make prog rock cool. Imagine all the rad instrumental breaks from late '70s Rush and Genesis albums blended with the stark synthesizer scores of John Carpenter, the sequencer-driven bass heavy ambience of Tangerine Dream and an affection for Italo monster movie scores and you've pretty much got Zombi. Drummer/synthesist A.E. Paterra and synthesist/bassist Steve Moore are able to pull off together what it often takes twice as many or more people to play.

Their previous albums have been heavy on the prog rock, especially 2008's *Spirit Animal* which saw the band go even farther into prog rock land, adding electric guitar to the mix for the first time and relying as much on Mellotron sounds as the classic analog synthesizer sounds they mostly use. For *Escape Velocity*, the band has taken almost the exact opposite approach. This is a Zombi pop album.

Gone are the time signature calculus equations. No one's playing 5 over 7. I don't think Steve Moore plays a single note of bass guitar. The song structures are about as straight forward as can be. A.E. Paterra rarely shows off his Neil Peart-esque 32nd note multi-tom flourishes, and instead makes like a human Linn drum, grinding out the four on the floor Italo beat. It reminds me a lot of Steve Moore's remix work for Maserati and Pelican, and even more of Paterra's side project Majeur.

That doesn't mean that the signature sound isn't there. *Escape Velocity* has lots of analog bass synth sequences and *Nova* soundtrack synthesizer pad glisses, but pretty much all the prog rock influences have been washed away in Zombi's attempt to streamline themselves into a two man Giorgio

Moroder machine. This is not necessarily a bad thing. The album runs along at a brisk pace (it is much shorter in length than their previous full-length albums) and Zombi really knows how to make the machines groove, and Paterra is fantastic at playing along to the metronome. The approach works well and suits the band's sound, but I can't help missing the prog rock science that drew me initially to the band.—KELLY MINNIS



## Black Ships Ocean

*Ocean* is the first release by the Black Ships, but not the also-new Black Ships from the UK or the group of the same

name from Canada. Perhaps part of their struggle to wrestle their own identity from the same-name bands, *Ocean* is the first release by the Black Ships, but not the also-new Black Ships from the UK or the group of the same name from Canada. Perhaps part of their struggle to wrestle their own identity from the same-name bands, The Black Ships bounce somewhat unevenly around the modern rock spectrum with their eight song EP. The talent is there, but the band doesn't seem sure about what to do with it.

The Black Ships hamstringing their best song, the dynamic "Bangalore," with a spoken-word ending. They have yet another song about music's favorite martyr, Joan of Arc, but at least it rocks along. "Lost Beach" brings in a guest vocalist, a rapper. "Partisan" finds that dreary dreamy sound one would expect from a group named the Black Ships, but it goes on too long . . . and tacks on another spoken-word close. "731" is mostly the chanted title buried under distortion, but – again – at least it rocks pretty well.

"Legion" has these out-of-left-field tejano/flamenco horns and handclaps that work surprisingly well. "Athena" closes out the EP with a mid-tempo martial tune wrapped with muted horns and touches of glockenspiel. "Ocean" is interesting enough and shows some promise for a band that needs to work hard to earn its name.—MIKE L. DOWNEY



## Fleet Foxes Helplessness Blues

These dudes CANNOT write a memorable song to save their lives. It was charming on their debut album because the overall sound was so beautiful, reverbed out cathedral folk/rock. This time around the charm has worn off, especially considering how labored over this album is (recorded twice over a two year period). Robin Pecknold shoulda taken that time to WRITE BETTER FUCKING SONGS. Not that the album is all bad, there are again some beautiful moments that make *Helplessness Blues* a great background album, but considering that is not Fleet Foxes' intent I'd say they need to go back to the drawing board.—KELLY MINNIS

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